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ABSTRACT

The College Entrance Examination Board has prepared this publication to help secondary school teachers develop Advanced Placement (AP) courses in music. The discussion of strategy recommendations, reading materials, and record collections should be adapted to suit local preferences and individual skills. An opening section of general remarks suggests that AP music courses not be taught according to a chronological plan, but rather on a genre basis by a randomized period outline or according to elements of musical structure. Use of a relatively recent text, supplemented by other sources of information, is desirable. Listening to live performances, if possible, and discussion are also critical activities. Eight strategy recommendations stress focusing on the structure of each musical composition as it is heard, preferably with visual guides such as flow charts and time lines. Cassette tapes can capture short sections and allow voice cues to be recorded over musical passages. Juxtaposed examples from widely different musical cultures effectively introduce non-Western music. Sixty-eight references to books and recordings include the following topics: listening guides and background; performance sources; allied arts; non-European, Asian, and Near-Eastern music, and folk and traditional music of American-English origins. (AV)

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Beginning an AP ADVANCED PLACEMENT MUSIC COURSE

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Edition Y

ADVANCED PLACEMENT PROGRAM OF THE COLLEGE ENTRANCE EXAMINATION BOARD

Introduction

The College Entrance Examination Board is pleased to offer this new publication. It is the work of William Thomson, Chairman of the Advanced Placement Music Committee, with contributions by a number of experienced music teachers who generously shared their insights and course syllabi in order to make the publication possible.

The pages that follow aim primarily at providing information for teachers who may be considering offering an Advanced Placement course in music. It is our hope that the material will also be of use to experienced music teachers who are interested in seeing what their colleagues are doing. All of us look forward to hearing your reactions. We shall welcome additional syllabi or suggestions for a subsequent edition of the booklet.

Barbara F. Esser
Michael H. Ward

ETS Consultants

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The Advanced Placement Course in Music

The Advanced Placement Music Development Committee would not presume to outline a music course for you. However, we happily can discuss goals and some general means that you might wish to consider important in planning such a course. Together with the Advanced Placement descriptive booklet, our remarks here must be judged in the light of your own priorities and self-evaluation of skills and resources. The best course in any subject is organized and taught according to local conditions, local preferences, and individual skills.

Our discussion is placed under three main headings: General Remarks, Strategy Recommendations, and Reading Materials and Record Collections. We hope that you will derive help and a sense of self-confidence from these materials.

General Remarks

The Advanced Placement Music Examination is not a test in music history. The course leading to the May examination should not, therefore, be a course in music history. The data of history have a place in the examination, and music dealt with in the course should always be studied from a point of view that considers its origins -- the composer, the cultural milieu, and any social, political, economic, religious, and intellectual information that can reinforce its place in history. You would only do your students a disservice, however, if you taught a course whose primary aim is to inculcate no more than the names, dates, and composers' memorabilia that all too often represent "music history."

These remarks need not suggest that AP Music should not be taught according to a chronological plan. Many successful courses are so taught. The remarks should suggest, however, that the music of history rather than the history of music must dominate the course. Whatever format you use, place emphasis directly within the musical substance itself rather than in secondary information surrounding it. The secondary information is vital, but it should be reinforcement rather than core.

Alternatives to a strictly chronological base for the course (such as "Medieval through the Twentieth Century") can be found in music itself. Some teachers have used a genre basis such as Music of the Orchestra, Vocal Music, Chamber Music, Jazz, and Non-Western Music. Others have successfully followed a randomized period outline, some variant of Music of the Classical Period, Music of the Twentieth Century, Music of the Renaissance, Music of the Romantic Period, Medieval Music, and so on. Still others opt for a plan that derives from musical structure, in which basic topics are Melody, Rhythm, Texture, Harmony, Timbre, and Form. You may find that your own most successful plan will arise from experience and that it will accommodate some modification. It might well prove to be a blending of all three with a more chronologically determined plan. It is a fundamental choice that you must make, and a crucial one.

Use of Texts

Whatever class plan you adopt, three activities should be basic: listening (to live performances, if possible), reading, and discussion, both oral

and written. Whether a text should serve as the spine from which these threefold activities take form is your choice. Our experience indicates the desirability of using some standard text to which all students can turn periodically for nourishment. It might be an outline of music history, or it could be a standard work that deals more with musical structure. The teacher's overall plan and inclinations must guide the decision.

Whether or not a single reference text is used, students must have access to several sources of information. Above all, they should learn that music can be researched, that information from two sources often does not agree, and that some sources can be more useful than others, particularly about certain aspects of music. These supporting references might be available from your school's library or present within the music classroom itself. Student purchases of books will depend largely upon how much money can be spent by individuals. If funds are scarce, the wisest choice might be to ask each student to buy only the Apel-Daniel paperback edition of the Harvard Dictionary of Music. This useful volume could then be supplemented by the books in any standard reference library.

A word of caution: Make sure that the books read by your students are of relatively recent publication. Some school libraries purchased books about music when the school system was founded, with the comfortable assumption that art is timeless and books about it share the same status. However, point-of-view, hard facts, and writing style change with writers about music as much as with writers about physics. Thus an old book (that is, more than 20 years old) does not contain fresh information.

This admonition is especially relevant to books that deal with listening, music theory, and the general history of music.

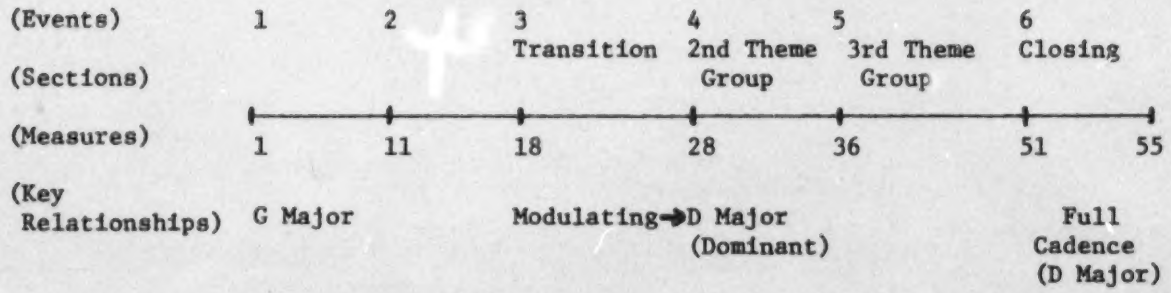
Strategy Recommendations

The aim of a well-planned AP Music course at the secondary school level is bringing the student to a total musical experience, to an understanding of works of many types as they were generated within their cultural-historical context. The course will be more meaningful to students, however, if they have to actively "figure out" compositions and learn to associate them with their origins. The teacher must be a patient guide to this process, not the all-knowing source.

The guidelines below deal primarily with the listening element, both in its larger aspects and in detail.

1. Direct the attention of the students first toward the structure of each musical composition as it is heard or performed. Information about the music should be of secondary importance, a means toward understanding a work or style as a listening experience.
2. Wherever possible, provide a visual guide for the students' listening experience, both in class sessions and on tests. Approximate notation, flow charts, and time lines are particularly helpful. During listening, these visual cues serve as antidotes to day-dreaming. For example, the first 55 measures of the first movement of Mozart's Eine kleine Nachtmusik could be represented as follows:

FLOW CHART



Any of many listening guides (flow of big events, sections, measure numbers, or key relationships) can be provided. Even if students read music fluently, a presentation such as this allows them to listen unencumbered by complicated notation. When possible, students should create their own "maps" of compositions, using whatever symbols they wish for representations.

On the other hand, it is dangerous to use visual associations such as paintings or sculpture for specific musical examples. Associations of this kind are too subjective to be of actual help in understanding a particular musical composition.

3. Accustom your students to multiple-choice test formats in testing for both aural and nonaural response. (There are four possible responses in the AP Music multiple-choice test sections.) A carefully designed test that contains specific multiple-choice questions on the texture, rhythm, instrumentation, and modal or harmonic practices contained in a musical example can help students by directing their attention to what is actually heard rather than to vague and personal responses. For instance, detailed questions about the Mozart example just illustrated could be centered on the following:

In the six musical events numbered on the time line, at which points do the following occur?

A) Unison texture
B) Pedal point
C) Melodic ornamentation

(Such questions, of course, are to be answered only after the students have heard the music.)

Further questions based on the same 55 measures of Eine kleine Nachtmusik could be based on instrumentation, meter, prevailing scale, phrase structure, cadence types, and so on.

4. Explore the use of cassette tapes. It is good practice to expose students to an entire work or movement in order to provide an overview, but after that it is necessary to proceed from the whole to individual parts. Cassette tapes are valuable in helping students "put the pieces together." Sections of works can be taped and repeated as desired. Problems of analysis of music "in time" can be eased by the availability of short sections captured on tape. The stop, forward, and reverse capability of the cassette makes it a quicker and, in the long run, more economical source than disc recordings. Because of their limited tonal capabilities, however, the cassette recordings should be used only as "second best" aural sources. The use of good high fidelity records played on wide-range equipment should be the minimal goal for any music class.

A microphone for recording your own "voice over" is an additional aid in cassette use. This is particularly useful when students are following a flow chart and a voice cues events in a form. Such cues are valuable in dealing with other musical processes -- points of stability or instability, regular or irregular pulse, and considerations

of texture, timbre, and so on. Recording a voice on a cassette rather than announcing cue numbers live assures accuracy and consistency, which are important to students engaged in attentive listening.

Cassettes are also useful for recording short examples that could provide the initial sessions in an AP course. During these times, you may wish to deal with principles of organization such as repetition, variation, departure and return, development, contrast, and symmetry. You may also wish to deal with the function of a particular section within a form. Is it by nature expository, transitional, developmental, or closing? Brief (and numerous) examples heighten the students' awareness of the particular points you may wish to make.

5. Select musical examples for class and/or tests from as wide a variety of musical sources as possible. Students can learn to listen perceptively for simple formal organization, for example, in works by Brubeck or Janice Joplin as well as in a work composed by Mozart or with an electronic synthesizer. On the surface, juxtaposed examples from widely differing musical cultures may appear to be very different, yet they may contain common compositional practices, for example, return form or the use of sequence or ostinato. Such juxtaposition constitutes an excellent way of introducing the sounds of non-Western music. Students are asked to make judgments based on their own listening, not on something they have been told about. Furthermore, understanding of musical structure can be introduced or reinforced by reference to particular events in current popular music and the theme music of television shows. A student who hears the theme for Mannix once a week will be able to understand better what modulation means if that

theme is played as an example. Or a young listener may understand what a chaconne is by learning that this harmonic-formal process resides in any performance of the 12-bar blues.

6. Engage students in active music making in class wherever possible, with vocal groups and small or large instrumental ensembles. Compositional practices and textural or timbral qualities can best be understood when people are placed in the music making process itself. This activity works better when removed from large orchestral or choral contexts since students in smaller groups are better able to stop and discuss what they are doing.

7. In general, leave considerations of "Who wrote it?", "When?", and "For what purpose?" to the end of classroom discussions. This again helps the students place emphasis where it belongs: on musical events themselves rather than on secondary matters.

8. In assignments or test questions involving essays, whether related to aural or nonaural responses, make every effort to provide guidelines so that students can respond with precision rather than with verbiage. Try to help students draw a distinction between what is actually going on in a work and their "interpretation" of what is going on. For instance, if you ask students to compare piano works of Chopin and Beethoven, pin them down to such specifics as

    form

    texture -- use of polyphony and homophony

    tempo

    the potential of the instrument and how it is used
    (high vs. low range, percussive vs. lyrical)

    range of the dynamics

    stability of the pulse

cadence structure

nature of the phrase structure

compositional practices (use of sequence, motivic expansion)

harmonic content

melodic contour

Through such means you help students to listen and to organize their thoughts. At the same time you are not telling them how they must react to music as an aesthetic or emotional experience.

The use of clear guidelines for written responses is particularly important when dealing with the subjective aspects of program music or any other musical type or repertory that incorporates extramusical elements.

Reading Materials and Record Collections

The following lists of books and recordings are neither definitive nor exhaustive. They are, instead, a compilation of titles which suggest the kinds of references and resources most helpful in teaching an AP Music course.

I -- Basic Listening Guides and Background

Brofsky, H., and Bamberger, J.S. The Art of Listening: Developing Musical Perception. New York: Harper & Row, 1969.

Buggert, R.W., and Fowler, C.B. The Search for Musical Understanding. Belmont, MA: Wadsworth, 1973.

Crocker, R.L., and Basart, A.P. Listening to Music. New York: McGraw-Hill, 1971.

Fox, Sidney. The Use of Pop Music in the Classroom. Chicago: Follett, 1970.

Hickock, Robert. Music Appreciation. New York: Appleton-Century-Crofts, 1971.

Kerman, Joseph. Listen. New York: Worth, 1972.

Machlis, Joseph. The Enjoyment of Music. New York: W.W. Norton, 1970.

Nadeau, Roland, and Tesson, William. Scores and Sketches: An Anthology for the Listener. Menlo Park, CA: Addison-Wesley, 1971.

Politoske, Daniel, Music. Englewood Cliffs, NJ: Prentice-Hall, 1974.

Stein, Leon. Structure and Style. Evanston: Summy-Birchard, 1962.

Trubitt, Allen. A Comprehensive Introduction to Music Literature. Menlo Park, CA: Addison-Wesley, 1974.

Wink, R.L., and Williams, L.G. Invitation to Listening. Boston: Houghton Mifflin, 1972.

II -- Supplemental References

Allen, W.D. Philosophies of Music History. New York: Dover Publications, 1962.

Austin, W.W. Music in the 20th Century. New York: W.W. Norton, 1966.

van de Bogart, D. Introduction to the Humanities. New York: Barnes & Noble, 1968.

Claghorn, C.E. (ed.). Biographical Dictionary of American Music. New York: Parker, 1973.

Cuyler, Louise. The Symphony. New York: Harcourt Brace Jovanovich, 1973.

Grout, Donald. A History of Western Music (shorter edition). New York: W.W. Norton, 1964.

Knapp, J.M. The Magic of Opera. New York: Harper & Row, 1972.

Stevens, Denis (ed.). A History of Song. New York: W.W. Norton, 1960.

Ulrich, Homer. A Survey of Choral Music. New York: Harcourt Brace Jovanovich, 1973.

III -- Performance Sources

Davison, A.T., and Apel, Willi. Historical Anthology of Music (Vols. I & II). Cambridge: Harvard University Press, 1946.

Kamien, Roger (ed.). The Norton Scores. New York: W.W. Norton, 1968.

Parrish, Carl. The Notation of Medieval Music. New York: W.W. Norton, 1959.

Parrish, Carl, and Ohl, J.F. Masterpieces of Music before 1750. New York: W.W. Norton, 1951.

Thomson, William. General Music: A Comprehensive Approach. Menlo Park, CA: Addison-Wesley, 1974.

Tischler, Hans (ed.). A Medieval Motet Book. New York: Associated Music Publishers, 1973.

IV -- References for Musical Structure/Theory

Christ, William, et al. Materials and Structure of Music (Vols. I & II) (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall, 1972.

Dallin, Leon. Foundations in Music Theory. Belmont, MA: Wadsworth, 1969.

Friedheim, Philip. First-Year Harmony. New York: Free Press, 1966.

Jones, Thaddeus. Music Theory. New York: Barnes & Noble College Outline Series, 1974.

Thomson, William. Introduction to Music as Structure. Menlo Park, CA: Addison-Wesley, 1970.

V -- General References to Allied Arts

Fleming, William. Arts and Ideas. New York: Holt, Rinehart and Winston, 1963.

Jaffe, H.L.C. (ed.). Twenty Thousand Years of World Painting. New York: Harry N. Abrams, 1960.

Plosner, Nikolaus. An Outline of European Architecture. Baltimore: Penguin Books, 1943.

Zesmer, D.M. Guide to English Literature. New York: Barnes & Noble College Outline Series, 1965.

VI -- References: Music of Non-European Origins

A. Black Music and Jazz

Charters, S.B. The Bluesmen: The Story of the Music of the Men Who Made the Blues. New York: Oak Publications, 1967.

DeLerma, Dominique-René, et al. Black Music in Our Culture. Kent, OH: Kent State University Press, 1970.

Garland, Phye. The Sound of Soul. Chicago: Henry Regnery, 1969.

Jones, LeRoi. Blues People. New York: William Morrow & Co., 1963.

Southern, Eileen. The Music of Black Americans: A History. New York: W.W. Norton, 1971.

Standifer, James, and Reeder, Barbara. Source Book of African and Afro-American Materials for the Music Educator. Washington, DC: Music Educators National Conference, 1972.

Warren, Fred. The Music of Africa. Englewood Cliffs, NJ: Prentice-Hall, 1970.

B. Folk and Traditional Music of American-English Origins

Burlin, Natalie. The Indians' Book. New York: Dover, 1968.

Lomax, Alan. The Folk Songs of North America in the English Language. New York: Doubleday, 1961.

Nettl, Bruno. Folk and Traditional Music of the Western Continents. Englewood Cliffs, NJ: Prentice-Hall, 1965.

----------. Indians of the Americas. Washington, DC: National Geographic Society, 1961.

C. Music of Asian and Near-Eastern Cultures

Ernst, Earle. The Kabuki Theatre. New York: Oxford University Press, 1956.

van Gulick, R.H. The Lore of the Chinese Lute. Rutland, VT: Charles E. Tuttle, 1969.

Malm, W.P. Japanese Music and Musical Instruments. Rutland, VT: Charles E. Tuttle, 1959.

----------. Music Cultures of the Pacific, the Near East, and Asia. Englewood Cliffs, NJ: Prentice-Hall, 1967.

Spencer, Cornelia. Made In Japan. New York: Alfred A. Knopf, 1963.

Korean National Academy of Arts. Survey of Korean Arts: Traditional Music. Seoul, Korea: Information Service Center, National Academy of Arts, 1973.

D. Of General Use

Music in World Cultures (special issue of the Music Educators Journal). Washington, DC: Music Educators National Conference, 1972.

VII -- A Discography of Music of Non-European Origins

Afro-American: The World of Popular Music. Chicago: Follett, 1974.

A Bell Ringing in the Empty Sky. Nonesuch H72025.
(Japanese Shakuhachi music)

Chinese Classical Music. Lyrichord LL72.

Chinese Taost Music. Lyrichord LLST7223.

Japanese Koto Classics. Nonesuch H72008.

Korean Court Music. Lyrichord LLST7206.

Music of Southeast Asia. Folkways FE4423.

Nonesuch Explorer: Music from Distant Corners of the World. Nonesuch H7-11. (2 records)

Songs of the Watusi. Folkways FE4428.

Classical Indian Music. Odeon Records MOAE 147-149.

Classical Music of India. Folkways FI8366.

Morning and Evening Ragas. Capitol DT2721.

Africa East and West. IER 6751. (Institute of Ethnomusicology, University of California at Los Angeles)

African Music. Folkways FE8852.

Heliotrope Bouquet (piano rags 1900-1970). Nonesuch H-71257.

The following are sources of recordings of a variety of the world's music. Many of the recordings include a small pamphlet that discusses both the music and the culture that produces it.

Folkways Scholastic Records
50 West 44th Street
New York, NY 10036

Disques OCORA
Office de cooperation radiophonique
46 Rue d'Amsterdam
Paris 8, France

Hawaiian Comprehensive Musicianship Curriculum
Innovative Division
Addison-Wesley Publishing Co.
Menlo Park, CA 94025

Nonesuch Records
15 Columbus Circle
New York, NY 10023

UNESCO Anthology
International Records Industries, Inc.
32 Oxford Street
Lynn, MA 01901

VIII — Library and Other Resources

Almost every sizable public library has a fine arts consultant, an excellent source of information and help. He or she will know the books that are of

value, the reproductions in the library's art department, and the resource tools in the various sections of the library. (The library's bulletin board can be a source of information about local concerts, lectures, and showings.) All AP teachers should become acquainted with the fine arts consultant and with the librarian(s) in the fine arts division.

The audiovisual librarian can usually order anything in the library files, which often may prove to be a source of materials superior to those of the city school system. The audiovisual department usually has tapes, films, film strips, movies, and reprints of works of art.

An AP Music teacher should not overlook his or her school librarian(s). They often are particularly interested in gifted students and in helping to gather resources for their use. Many school libraries have listening booths where students can listen without interruption. A teacher should also check with the other schools in the city to learn what library resources they have. (If a nearby high school has an AP Music course, by all means become acquainted with its instructor.)

General Resource Information

The College Board has appointed a group of area consultants for Advanced Placement Music. These consultants are authorized to visit schools and to conduct workshops within their region. They have a wealth of materials and can give valuable information about how to start an AP Music course or how to improve a course if it needs help. To learn the name of the consultant for your area, write to the College Entrance Examination Board, 888 Seventh Avenue, New York, NY 10019.

Local newspapers and nearby colleges are excellent sources of information and resources. The local newspapers can supply information about forthcoming

concerts, openings, showings, and new books and records. The music department of a nearby college or university can be of generous assistance in providing reading, listening, and lecture materials. Often it will supply a guest lecturer or a performing group to demonstrate and/or join in an impromptu performance with the AP Music class. The institution's music department can often supply expensive scores to follow when the class is listening. Frequently obtaining such scores creates a financial problem for high schools whose budgets are limited. In addition, colleges will send pamphlets for your school bulletin board announcing their campus performances. (They may even furnish free tickets to the AP Music class!)

The museums in large cities usually are willing to mail the AP teacher a catalog of reprints the school might wish to purchase. Sometimes they, too, will generously supply a lecturer. Short of that, museums may have lecture series, as well as concert series.

Almost every larger city has at least one good music station that can be of help. Sometimes such a station will agree to schedule and play a little-known work if requested to do so far enough in advance. Such stations normally have a Listener's Guide that lists the compositions to be played during the month ahead. There may be similar published schedules for television stations.

Large cities are usually blessed with symphony orchestras and chorales. A live performance is the best resource of all, and many orchestras and singing groups willingly perform in the local schools without charge. Small ensembles and groups are often happy to come to a high school to both perform and demonstrate -- especially the music groups that specialize in early music.

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☐ American History (2013010) ☐ Art (2013029)
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